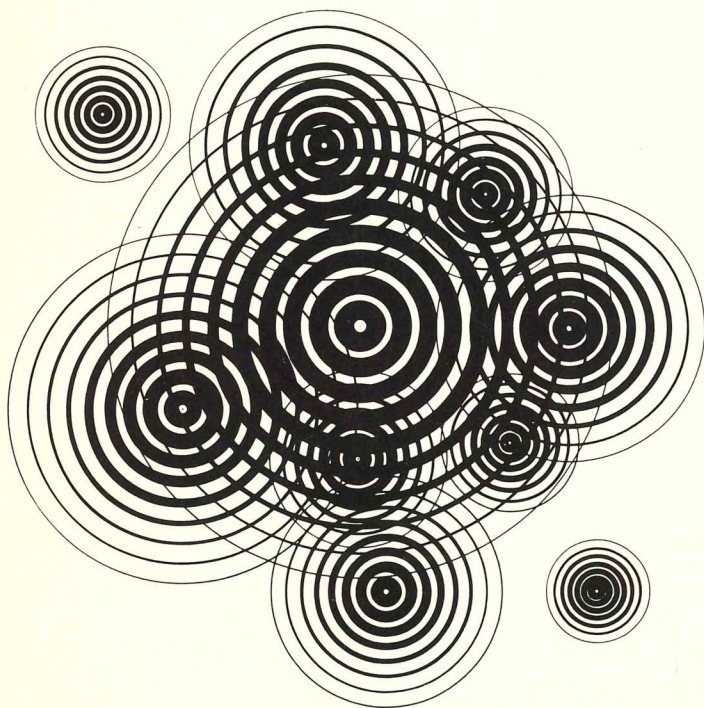


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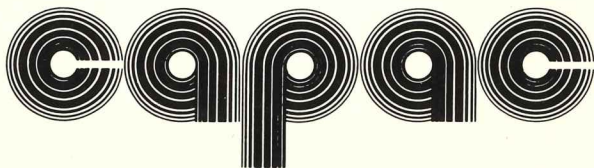
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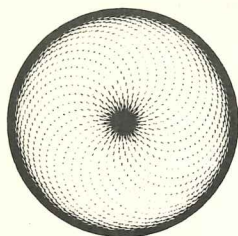
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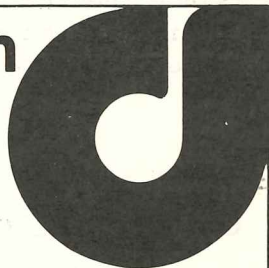
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TONIGHT'S GUEST PERFORMERS

VICTOR MARTIN

Born in Elne, France in 1940, Victor Martin was raised in Madrid, Spain where he studied violin with Antonio Arias and graduated from the Madrid Conservatory of Music. He continued his studies with Lorand Fenyves in Geneva, Switzerland at the Geneva Conservatory of Music and then went on to graduate from the Hochschule of Music in Köln, Germany where he was a student of Max Rostel.

Mr. Martin has appeared in solo recitals in Japan, central America, Europe, Africa, across Canada and in the U.S.A. His playing has been widely recorded on such labels as Decca, Columbia, Ensayo and Phillips.

Since 1968, he has been professor of violin at the University of Toronto, Faculty of Music, and he is musical director of the Chamber Players of Toronto. A frequent performer on New Music Concerts' programs since the series began in 1970, Mr. Martin's versatility and musicianship have had an important influence on the musical life in Canada.

CANADIAN ELECTRONIC ENSEMBLE

Four young musicians, composer - performers, educated in universities throughout North America, met at the University of Toronto. Three of them were in the Masters' programme, the fourth was a Doctoral student. They all played brass instruments and played together as a quartet. But their real interest was in the composition and performance of electronic music; the new music that could not have belonged to any other time. Electronic music, they said, was not just the music of the tape recording or the disc record, it was music to be performed, live, in the concert hall. They felt so strongly that the word 'electronic', should be eliminated; the sounds made were 'music'; just as much as any music from any other era.

Jim Montgomery, David Grimes, David Jaeger and Larry Lake formed a quartet, playing electronic synthesizers, and worked together, played together. Since 1972 they have been rehearsing and performing; they say that the amount of work involved is much more than with a quartet of conventional instruments. They now feel that the synthesizer is a musical instrument in its own right, capable of being performed live in the concert hall in the same way as conventional instruments. They have developed a repertoire of compositions, many composed by themselves, others by well known Canadian composers, and have performed them in public and on radio programmes both in North America and Europe.

NEXUS

NEXUS was formed five years ago when its members came together to improvise on their vast collection of instruments. Responding to the ideas and energies which surfaced from this coming together, the group began to explore new approaches to percussion, and since then have combined their backgrounds in symphonic and contemporary music, and their experiences with the indigenous music of many cultures, to produce their unique mosaic of sound.

The music NEXUS now performs is multi-cultural, representing many of the world's major musical traditions. Japan, the Philippines, Hong Kong, Indonesia, India, Africa, the Soviet Union, Mexico, the Caribbean and the Americas are places the members of NEXUS have visited to collect instruments and materials to use in their music. The influence of these cultures gives the ensemble its pervading flavor of imagination - African ceremonial tunes, Revolutionary fife and drum music, Russian and Mexican folk tunes, ragtime rhythms and soft bell-sounds of the Orient - all go together to comprise the music of NEXUS.

NEXUS and flutist Robert Aitken made the sound-

track for the feature length documentary, "The Man Who Skied Down Everest" - the film which won an Academy Award for its producers, Crawley Films. The group has recorded two albums, one with Paul Horn which contains many multi-cultural sounds mixed with the improvisational skills of Paul Horn and Nexus. The second album, to be released soon, is a direct-to-disc recording by Umbrella Records called "Nexus Ragtime concert".

Last summer NEXUS toured Japan, performing their ragtime and African drum medleys, and participated in a concert of contemporary music in Tokyo, presented by Toru Takemitsu. The members of NEXUS are frequent performers for New Music Concerts, and for CBC Radio and TV.

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New Music Concerts

Monday, November 8, 1976, 8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

PROGRAMME

INCRESCENTS(1972)

- DAVID GRIMES(Canada)

for violin & synthesizers

Victor Martin - violin

Canadian Electronic Ensemble:

David Grimes, Larry Lake & Jim Montgomery

* CHANSON POUR INSTRUMENTS À VENT(1974)

for aeolian harps & tape

- MARIO BERTONCINI(Italy)

Mario Bertoncini - aeolian harps

INTERMISSION

**UNDER THE UMBRELLA(1976)

- JO KONDO(Japan)

for 25 cowbells

NEXUS:

Bob Becker, Bill Cahn, Robin Engelman,
Russell Hartenberger & John Wyre

* ÉTATS(1969)

- BETSY JOLAS(France)

for violin & 6 percussion

Victor Martin - violin

Robert Aitken - conductor

NEXUS:

Bob Becker, Bill Cahn, Robin Engelman,
Russell Hartenberger, John Wyre & David Kent

IMPROVISATIONS BY NEXUS

* Toronto premiere

** North American premiere

The New Music Concerts' programmes can be heard on MUSIC OF TODAY, Tuesdays at 10:00 p.m., CBC-FM, 94.1

PROGRAMME NOTES

DAVID GRIMES

Born in Massachusetts in 1948, David Grimes emigrated to Canada in 1971, where in 1972, he received his Master's degree in composition from the University of Toronto. Prior to coming to Canada, he attended the Berklee College of Music in Boston, receiving a Bachelor of Music degree in composition.

Mr. Grimes' works have been performed on CBC's Music of Today, Offbeat and Divertimento, and at World Music Week in Toronto and The Week of New Music in Montreal. His ballet music has been performed throughout Ontario and at the National Arts Center in Ottawa by the Ballet Ys Dance Company. Along with David Jaeger, Jim Montgomery and Larry Lake, he is a founding member of the Canadian Electronic Ensemble. Mr. Grimes is also a trombonist and performs as soloist with the ensemble in addition to his performing on electronic instruments.

INCRESCENTS

Recently awarded a prize by the National Competition for Young Composers sponsored by the CBC Radio and the Canada Council, "Incsrescents" is written for solo violin and electronic instruments.

The composer writes, "In works such as "Incsrescents", where live electronics are employed, it is important to demonstrate not only the versatility of these instruments but their compatability with a more conventional instrumentation."

MARIO BERTONCINI

Born in Rome in 1932, Mario Bertoncini studied composition with Goffredo Petrassi at the Santa Cecilia Conservatory in Rome and with Bruno Maderna in Darmstadt. His compositions of **orchestral** and chamber music have been performed in Italy, Europe, the United States, Japan and at the Venice Biennale and the Palermo Festival of Contemporary Music. During 1962-63, he received a grant for residence at the CEM Electronic Music Studio in Bilthoven, Holland.

Mr. Bertoncini has performed widely and successfully as a concert pianist and was a performing member of the Nuova Consonanza Improvisation Group in Rome.

The following was extracted from a "Conversation with Mario Bertoncini", conducted by Raymond Gervais, and published in Parachute Magazine, September 1976:

"In 1962, I definitively quit both serial organization, in its historically rigorous and direct interpretation, and pre-calculated combinations of instrumental gestures. I wanted to start from scratch and I began experimenting with sounds, directly, using acoustical media. Almost in the same period, I attended an electronic music course in Holland with G.M.Koenig, which reinforced my curiosity for electronic sound synthesis but, at the same time, also my suspicion for the actual results of the already 'classical' studio technique.

Back home, with all the doubts which, on the other hand, I was not able either to develop or correct practically because of the inaccessibility of electronic equipment, I started using piano as well as percussion instruments to get possibly a different repertory of sounds which could provide me with both a personal 'palette' and with what I would call a theatrical distortion of the original meaning of the instrument I was experimenting with.

I was, and I still am, interested in producing a long-sustained band of sound apparently fixed at the surface, but actually extremely flexible inside, with a rich and always changeable texture of harmonic and dynamic interactions. At the Dutch electronic

studio, I was trying to produce such bands in various ways, but the result was unsatisfactory. Nothing was living inside those textures."

CHANSON POUR INSTRUMENTS À VENT

In 1973, Mario Bertoncini was invited to be composer-in-residence of the Art Program of the Berliner Senate, and he began experimenting with various projects including the audio visual media. His aeolian harps were one result of this period of experimentation and investigation into sound material. About his "aeolian pieces", Bertoncini explains:

"An instrument is a flexible medium which provides for different aspects of sound and, by the way, even gives the player the possibility of performing various pieces of music of different features or styles. On the contrary, with my units you only have the possibility of performing one piece, exactly the one they were built for. And the consequence of such a characteristic is that the compositional act, the choice on my part, was already built-in the unit; therefore I tend to consider itself a piece, or else, as an analogy with visual arts, a 'sound sculpture'.

In "Chanson", nothing is left to the player; I mean nothing essential to the relevant characteristic of the piece; timbre, mode of attack, intensity, rhythm, density, polarities of pitches, indicated by a tablature notation. The actual display of those elements in time is left, to a certain extent, to the spontaneous reaction of the player, inasmuch as each page of tablature contains an abbreviated description of the relative symbols. Only two particular groups of events, extremely different from each other as far as both intensity and tone colour are concerned, have a fixed place in the general strategy of the piece.

What to listen for in the piece? It depends on what sort of exposure the eventual listener has had to various disciplines. One attitude is welcome: the renunciation of preconceptions of any kind. Then

if the listener is a physicist, he will probably enjoy the acoustical side of Fourier's theorem; if he is a musician, he may find the piece not articulated enough; a critic may talk of a 'new impressionism', and finally a simple man will eventually be grateful to me because I did not restrict his imagination by telling him explicitly 'what', 'how' and 'where'."

JO KONDO

Considered one of the leaders of the younger generation of Japanese composers, Jo Kondo's works have been widely performed and recorded in Japan. He was first acclaimed for his piece "Breeze" which was commissioned for the Contemporary Music Festival at Expo '70 held in the Space Theatre in Osaka.

UNDER THE UMBRELLA

"Under the Umbrella" was commissioned by Toru Takemitsu for the 1976 Music Today Festival held in Tokyo. The work was written for NEXUS and premiered by them in June of 1976, in Tokyo. It is written for 25 cowbells, each player using five bells.

BETSY JOLAS

Born in 1926 in Paris, Betsy Jolas studied composition at Bennington College in New York City with Paul Boepple and completed her music studies at the Paris Conservatoire under Darius Milhaud, Simone Plé Caussade and Olivier Messiaen. During her New York period she participated in the activities of the Dessooff Choirs as a singer, pianist and organist

becoming acquainted with Renaissance and Prerenaissance music which deeply influenced her writing.

Miss Jolas has received awards from the Chicago Copley Foundation, the ORTF (French Radio), The American Academy of Arts and Letters and the Koussevitsky Foundation. In 1975 she received the Grand Prix National de la Musique. Her works have been widely performed throughout Europe and the U.S.A. and many have been recorded. Also a noted writer on music, she has contributed many articles to music magazines as well as to the "Dictionnaire de la Musique Contemporaine" and the "Groves Dictionary of Music and Musicians".

Currently professor of advanced Musical Analysis at the Paris Conservatoire, Miss Jolas was invited to the United States in 1976 for two visiting positions: composer-in-residence at Berkshire Music Centre at Tanglewood during the summer and visiting professor at the State University of New York at Buffalo for the fall semester.

ÉTATS

The composer has furnished the following note on her work:

"Commissioned by the Festival of the Arts of Chiraz-Persepolis, the work is dedicated to Gérard Jarry and Les Percussions de Strasbourg, who suggested this strange gathering one fine evening some years ago.

I remember having been immediately attracted by the contradictory nature of such a combination. Yet it took me a little time to really size up the problem. I considered for a while using electronic devices for the violin, but soon gave up the idea. Merely envisaging it had suddenly made my proceedings quite clear.

Here I was indeed, about to confront a violin, an authentic Stradivarius loaded with history and traditions, with a large percussion ensemble, undoubtedly one of the most characteristic combinations of modern times. Trying to picture this cross-century

encounter was enough to indicate the spirit of the coming work. There was clearly no reason to disguise yesterday's violin as an instrument of today; so I boldly chose to use a "true" violin, and true sometimes to the point of absurdity, with its rituals and mannerisms of bygone stars. It seemed then quite logical that the main justification of this music should be to explore with all its dramatic implications the possibility - or impossibility - of establishing some kind of dialogue between this venerable historical figure and "adolescent" twentieth century percussions.

I can say today that this piece represented for me at the time a vast weighing up of my life and work, which accounts for the somewhat equivocal title: "états". This word is currently associated in French with a number of other words which give it a great variety of meanings: état general (general condition), état d'âme (mood), état d'esprit (frame of mind), état d'urgence (emergency) etc..."

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